

Arthur S. Kane presents
CHARLES RAY
 in
"SCRAP IRON"

Associated
First National
 Pictures Inc.

Length - - - 6747 ft.

Running Time - - 80 mins.

Story by Charles E. Van Loan.
 Adapted by Finis Fox.
 Directed by Charles Ray and Staff.

FROM ASSOCIATED FIRST NATIONAL PICTURES, INC.

6 WEST 48th STREET, NEW YORK CITY, U. S. A.

IN "SCRAP IRON" CHARLES RAY GIVES YOU THE GREATEST RING FIGHT YOU'VE EVER SEEN, WITH A PLAY OF VIVID ACTION, HUMOR AND A SOB NOW AND THEN

Charles E. Van Loan's "Saturday Evening Post" story "Scrap Iron" makes a striking vehicle for Charles Ray. It's not as a rube, not as a dude, that he is seen, but as a boy who meets trouble with two fists—just a mill-hand with an old mother to support.

And when, for her sake, he gets into a prize-ring with the whole house hissing him, calling him "yellow," he battles through a fight that keeps you quivering and tingling and thrilling from the first gong to the referee's "Out!" It is doubly a triumph for Mr. Ray who not only took the title role but directed the production himself.

CAST

JOHN STEEL.....	CHARLES RAY
John's Mother.....	Lydia Knott
Midge Flannigan.....	Vera Stedman
Bill Dugan.....	Tom Wilson
Battling Burke.....	Tom O'Brien
Big Tim Riley.....	Stanton Heck
Matt Brady.....	Charles Wheelock
John's Chum.....	Claude Berkeley

SYNOPSIS

John Steel is one of the most popular employees of the biggest mill in a Western industrial city. His prowess with the gloves has made him a hero with most of the mill workers, and Midge Flannigan, the belle of the village, is his girl. The one flaw in John's happiness is the ill-health of his widowed mother, and he takes up a correspondence course with a view of advancing himself so that he will have the money to take his mother to a healthier climate.

At the request of his mother he gives up boxing, and many of the men thinking it is because he is cowardly, nickname him "Scrap Iron." They are convinced of this when at the annual picnic of the mills he refuses to hit drunken Bill Dugan, who is annoying Midge. When Battling Burke, a professional pugilist, knocks Dugan unconscious, Midge deserts John as a coward and accepts attentions from Burke. John gains one everlasting friend, however, by helping Dugan home.

His book studies get him in wrong with the shop foreman, who gets his chance one noon when John is late in returning to work, because of the attention he has to give his mother. John loses his job.

He fails to find other work and as his small savings disappear and his mother's condition becomes worse, he is desperate. He sees an announcement in the papers that Big Tim Riley, manager of a local fight club, is looking for men to face Battling Burke in the ring. Steel offers himself, and Riley, seeing a good drawing card in the former amateur champion of the town, promises him \$200 if he lasts three rounds with Burke, but not a cent if he is knocked out before that time.

"Scrap Iron" goes into the ring with but one thought—to last three rounds. He takes an unmerciful beating, for, when Burke finds that Steel is giving all attention to defense and none to offense, he throws caution to the wind and starts for a knockout. Scrap-Iron lasts through the three rounds and starts in the fourth—with his \$200 safe—to hit Burke at least a few times before he goes out. The surprise of the evening comes when the infuriated "Scrap-Iron" knocks Burke out.

Riley adds the winner's end to the payment he makes Steel and the lad knows to find that his mother has had a bad attack while he has

Charles Ray As Director and Innovator

With Charles Van Loan's story, "Scrap Iron," the First National attraction to be shown at the Theatre for days, beginning Charles Ray makes his introduction as a director.

For one, Charles Ray is realizing the ambitions of years; and, what is more important, he is doing his full share toward carving new paths for the motion picture industry. In "Peaceful Valley," he dared to give the public subtitles that they could read easily, written plainly in black on buff, with little etchings on the side; whereas the accepted form was white on black. The result was editorial and press approval galore, as well as hundreds of letters from delighted fans.

In "Forty-five Minutes from Broadway," he broke ground in an entirely new character, evoking much criticism from very good to bad. Most of the criticism came from critics who had come to love him in the character they knew so well, but this did not affect the general public or the exhibitors as the mails and telegraph offices proved very decisively.

In "Nineteen and Phyllis," new innovations were introduced into the titles with entire success.

Then came the showing of "The Old Swimmin' Hole," a six-reel feature without a single subtitle, a signal achievement in motion pictures.

Now, in "Scrap Iron" Charles Ray blossoms forth as a director, and a director of parts, in a drama full of poignant heart interest, vital action and strength. The feature has, moreover, another novelty in the shape of the presentation of titles.

Progression has always been criticized and always will be, but the men who have the forethought and the strength of mind to hold to their principles always make their indelible mark on the world. Charles Ray has other ambitions and other new thoughts to give the public which is already getting used to looking forward to something new in his productions, something which is making an honest endeavor to further the art of picture-making.

"Scrap Iron" is its own argument as to whether the young star is justified in being his own director or not; so far those who have seen the picture are enthusiastic and regard it as one of the best features ever made.

Holds Interest To the Last

There is a fight in "Scrap Iron," the latest Charles Ray feature, distributed through First National, to be shown at the Theatre for days, beginning It is probably the most realistic fight seen on the screen and with its dramatic finish, one would naturally imagine that the logical end of the photoplay had arrived. As a matter of fact, the end of the fight is not even anticlimactical, for what follows holds the interest tensely to the very last scene. One after another the troubles of the plucky boy pile up until the relief comes at the last moment, and it is safe to say that the last scene is a clincher showing just the



Charles Ray in "Scrap Iron"

Cut No. 9

Ray Has Splendid Support in "Scrap Iron"

Few pictures have been produced with a better or more carefully selected supporting cast than "Scrap Iron," the First National attraction, starring Charles Ray, which is the feature for days at the Theatre, beginning

Every character, from the principals down to the extras, hundreds of them at that, was picked with the greatest care. There were real pugilists, real timekeepers, referee and fight fans.

Vera Stedman plays the part of Midge as few other girls could play it, and she looks the part to perfection—the slim, tigerish slip of a girl who has fought poverty all her life and uses her wits to keep up appearances.

Tom O'Brien was a well-known amateur fighter some years back and is the embodiment of the scrapper who forges his way to the front by sheer strength and absence of fear.

Stanton Heck, as the owner of the Athletic Club, would convince anyone, while his henchman, as played by Charles Wheelock, makes everyone believe he is the type of man he impersonates—and he isn't!

Tom Wilson, as the tin-eared ex-pugilist, gives a remarkable performance.

Claude Berkely is a natural boy, taking the role of Charles Ray's young friend.

Last, but far from least, is Lydia Knott, as the mother of Ray. She provides a gem in the way of char-

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Vera Stedman was borrowed from Al and Charles Christie, as were the other three, and she gives a splendid performance, a cameo-cut characterization of a selfish slip of a girl with an eye to the main chance, shallow and conscious of her powers to make men trail after her. Not a bad girl, but a silly one.

Miss Stedman is a character actress in the best sense of the term and she brings intelligence to bear on her characters.

Charles Ray contends that the girl who is able to make good in straight comedy roles, without "mugging," is the experience and ability to handle dramatic roles. In support of his contention he points to Betty Compson, Gloria Swanson, Dorothy Doyne, Laura La Plante, Marjorie Prevost and Vera Stedman, among others.

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When he thought of this particular scene, he told his property man to go down town and buy two or three dozen clams, in order to take enough film to get just what he required.

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RAY DIRECTS MOB SCENE WHILE FIGHT- ING FOUR ROUNDS WITH PROFESSIONAL

Star is Director of Own Production, With Himself Cast As Fighter. "Scrap Iron" Triumph for His Ability

There is going on in the motion picture industry at the present time a movement which is destined to accomplish a great good. It is a movement toward a system whereby the individuals connected with the industry will have to prove their genuine worth or else quit. To those who are worthy the rewards will be bigger than ever before.

It is a system which is tending toward making one individual entirely responsible for the success or failure of a motion picture production. At the present time there are at least three who are in a position to claim the credit for success—the

author, the star and the director—and there is no system whereby blame for a failure can be attached directly to any one of the three.

Charlie Chaplin has shown the way for others who have been discontented with conditions in the past. "The Kid," which is the biggest success this most popular comedian has ever had, was written and directed by him; and he also portrayed the star part in it. There is no one to take the credit for its success away from him and had it been a failure he could have had no one to blame but himself.

Charles Ray has now come forward as the director of a production starring himself. It is "Scrap Iron," the First National attraction which will be shown at the Theatre for days, beginning While he didn't go to the lengths that Charlie Chaplin did, inasmuch as Charles E. Van Loan wrote the story upon which the picture is based, Mr. Ray injected enough new material and made enough changes to achieve a typical Ray story.

However, the Ray production, "Scrap Iron," is a great test for the worth of a director as is "The Kid." While the Chaplin success is a riot of comedy and pathos the cast is comparatively small; but in "Scrap Iron" Ray had the job of directing nearly five hundred people at the same time he was in a prize ring taking part in one of the most earn-

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The fight scene is one of the biggest in the story and the crowd around the ring, upon which depends to a large extent the impression received by those who see the picture of the fight, provided a test that many an established director would have shrunk from, even if he had had nothing else to do except shout directions through a megaphone. Ray, however, depended upon his skill as a boxer and on his ability of an actor to get the proper response from the crowd, rather than by shouted instruction.

For the spectators at the fight he obtained fight fans from Vernon, California, most of whom had never been before a camera. He selected various temperamental types, which he felt certain would respond in the method desired, and put them in prominent places. Then he went into the ring.

He fought four rounds such as those fought by "Scrap Iron," whose part he was playing, against another man who had instructions to put him out. The situation was a real one and the response from the audience as caught by the camera is the same response that the spectators would have made had they paid their way in to see such a fight at an athletic club.

The result is better than another person directing could have achieved, for the simple reason that no other director would have dared asked Charles Ray, star of the production, to make a real fight against a professional pug, in the way that Charles Ray, director, had no compunction about asking.

Ray Builds His Own "Thirty Acres"

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His book studies get him in wrong with the shop foreman, who gets his chance one noon when John is late in returning to work, because of the attention he has to give his mother. John loses his job.

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Riley adds the winner's end to the payment he makes Steel and the lad hurries home to find that his mother has had a bad attack while he has been absent at the fight club. Midge shows up at the house, wanting John back, but the youth's whole love is wrapped up in his mother and the picture ends with them planning the trip that is to restore Mrs. Steel to normal health.

Professional Fighters As Ringside Fans

The types shown in the ring during the fight between Charles Ray, as John Steel, and Battling Burke, as played by Tom O'Brien, in "Scrap Iron," the First National attraction, which will be shown at the Theatre for days, beginning are true to type. In fact, they are actual fighters from Vernon, among whom are Louis Rees, Phil Salvador, Jordan, Henry Gastine and Ernie Gooseman.

The boys worked hard and acted naturally and all were deeply impressed with the vigor and hard hitting during the battle. "Both of those boys can hit and they know the game too," said Louis Rees. "I have fought boys with less knowledge and lemme tell you that four rounds are about all a fellow wants when he is fighting hard; but these two fellows kept it up for two whole days. They didn't do much patten' and embracin' each other neither—just rehearsed and then went at it."

This was true, for many scenes were taken and retaken to make sure of getting well-photographed matter. Both O'Brien and Charles Ray bore marks of the fray, particularly on their bodies. In the first round O'Brien went right at and and Charlie warned him that he had a long way to go. Tom found it out before the first day's work was completed.



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Cut No. 8

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Ray Has Splendid Support in "Scrap Iron"

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Every character, from the principals down to the extras, hundreds of them at that, was picked with the greatest care. There were real pugilists, real timekeepers, referee and fight fans.

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Claude Berkeley is a natural boy, taking the role of Charles Ray's young friend. Last, but far from least, is Lydia Knott, as the mother of Ray. She provides a gem in the way of character acting, giving one of the most touching mother-performances ever seen on the screen.

Ray pays tribute to his support in this picture. He says that every man, woman, girl and boy gave him of their best, and that the task of directing was rendered much more easy than it would otherwise have been by the willingness and cleverness of everyone connected with the performance. The artists, to a man and woman, are all full of praise for Charles Ray as a director. Several of them made the remark that they considered him one of the finest directors in pictures and this was his first effort in this direction.

A curious thing about the remarkably exciting fight in the latest Charles Ray film, "Scrap Iron," the First National attraction to be shown at the Theatre for days, beginning, is that the rounds run on the screen about the same time as they do in the ring.

Charles Ray planned carefully and spent one whole day in making diagrams in chalk on the stage for the four camera men who cranked the fight from different angles. The result was that in the two days spent on the fight, a very large number of scenes were taken with only one retake, caused by the lights being turned off too soon. There was very little rehearsing. Charles Ray explained the action and he and Tom O'Brien, his opponent, just went "to it."

It was Charlie's first experience in directing big scenes and his determination to direct his own features, was justified. He handled the mob with ease and the action in the fight speaks eloquently for itself.

Charles Ray's Leading Woman a Comedy Actress

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Tom Wilson is Strong For Both Charlies

Tom Wilson, who gives his best performance in the Charles Ray film, "Scrap Iron," the First National attraction to be shown at the Theatre for days, beginning, was sorry when the time came for the last scene. He states that he considers Ray as big a director as he is an actor. "It's all foolishness to say an actor can't direct himself," declared Tom, "the two Charlies, Chaplin and Ray, have proved that. All people have to do see that such an idea is all wrong to look at 'The Kid' and 'Scrap Iron'; besides, I worked in both pictures and I know what I'm talking about. Oh, I'm strong for the two Charlies all right, both as actors and directors."

Engaged For a

Stanton Heck, who takes the part of Riley, the owner of the Athletic Club, in Charles Ray's production of Charles Van Loan's story, "Scrap Iron," the First National attraction, coming to the Theatre for days, beginning, was engaged for a week. So good was he in the role that it was written up and he stayed with the company for six weeks.

Heck is the boxing magnate to the life and brings out the bluntness combined with the man who has forced his way up and has a knowledge of life and an understanding of human nature.

In moulding this part, Charles Ray created a splendid screen character, for he built it up as he went along. Charles Wheelock is another of the many fine character drawings in the remarkable picture. He gets over the fact that he is the underling who combines sycophancy with shrewdness and who takes care to always be in favor with those who are on top and who knows scant sympathy for fallen idols.

This Clam Bake Needed Much Retake

In "Scrap Iron," to be shown at the Theatre for days, beginning, which was adapted from the Saturday Evening Post story, by Charles E. Van Loan, and in which Charles Ray is starred, there are scenes representing a clam-bake, and as Mr. Ray is very keen on having all the incidentals and small details connected with his pictures correct, he had one scene taken of the clams actually baking with the shells popping open.

When he thought of this particular scene, he told his property man to go down town and buy two or three dozen clams, in order to take enough film to get just what he required.

In the finished film, there are about three feet of film showing these clams with the shells of one of them opening, and quite a good deal of time was taken to obtain this result. As a matter of fact, about nine hundred feet of film was consumed and four and a half dozen clams were used.

When Mr. Ray saw the finished film, he said, "that's fine—we got what we wanted at very small cost." When his property man asked him if he knew what the cost of the clams alone was and he answered "no," he was told that the clams had cost just \$18.00. Added to this was the salaries of the camera man and his assistants and the time consumed—the "shot" cost over \$100. Charles Ray's final remark was, "Gee! But that's a lot of money to show one clam opening, but it's worth it."

Incidentally the taking of the scene proved a source of amusement to the whole company, as they all stayed around watching to see if the proper result was obtained, and afterwards the baked clams were not allowed to go to waste, as there was a regular clam-bake on the stage.

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Mr. Doyle even lent Ray a number of his original photographs of famous boxers, which adorn the walls of Riley's office in the picture.

It Looked Real To the Referee

George Blake, the boxing instructor at the Los Angeles Athletic Club, was pressed into service by Charles Ray to take the part of the referee during the fight scenes in "Scrap Iron," the First National attraction which will be shown at the Theatre for days, beginning Mr. Blake acted to the manner born and was his own capable, modest self.

During one of the rests, when Charles Ray and his opponent were in their corners, the camera caught Blake mopping his brow and looking at the fighters. Studio Manager Gilmour told Blake how naturally he did this and Blake replied: "Natural—why not? It was natural. I never worked so hard in my life. They acted like two fighters who had a grudge on each other, and when Mr. Ray, after being hammered, or having hammered the other fellow, walked over to O'Brien between scenes and quietly rehearsed what they would do in the next scene, I could hardly believe it all. Mopped myself naturally! Great Scott, I HAD to mop myself! I was perspiring—and at the end of each of the two days, I knew I was pretty tired."

A Breathless Moment? He'll Say So!

Towards the end of the adaptation of Charles E. Van Loan's "Scrap Iron," produced by Charles Ray in his own studio, the First National attraction which will be shown at the Theatre for days, beginning, one of the actors, Claude Berkeley, breaks into a room occupied by Charles Ray, breathlessly telling him that something has happened. It was absolutely necessary that this scene be very carefully done and faithfully depicted. They tried to get it three or four times, but did not secure the necessary note of genuineness; so Mr. Ray made young Berkeley run around the block which surrounds the studio, and told him if he was not out of breath by the time he arrived at the door, that he would have to do it again. As a matter of fact, he was so out of breath that he could not even say what he was supposed to say and merely gasped the sentences as he leaned against the door, and the scene was a complete success.



CHARLES RAY ENTERS RANKS OF DIRECTOR-STARS WITH A PRODUCTION OF EXCELLENT MERIT

Charles Ray Gives Screen Girls Chance As Leading Ladies

Charles Ray, within the past six months, has established a record which entitles him to be known as the most fickle man in filmdom.

In that short space of time he has been violently in love with five different girls and has married three of them. At the present he has fallen for a sixth one with every intention of marrying her unless the continuity of the story is changed before the final scenes are taken.

Of course, it is all in pictures, for in private life, Ray is one of the most devoted husbands. But the record which he has established since forming his own company, that of a different feminine lead in every production, is unique. It is the usual thing when an actor discovers an actress who is capable of being a good foil for him, she remains with him.

With Ray, however, every picture has been an opportunity for another climber to gain the ambitious place of leading woman to a first calibre star. Since he began releasing independent productions through Associated First National Pictures, Inc., he has adopted the policy of giving aspiring girls the chance for prestige which a leading role carries with it.

In "Forty-Five Minutes From Broadway," Dorothy Devore had this honor. Anna May played opposite him in "Peaceful Valley," and then in "Nineteen and Phyllis," Clara Horton was introduced as a leading woman. "The Old Swimmin' Hole" provided the opportunity for Marjorie Prevost; and Vera Stedman, another Christie comedy girl, has the coveted position in "Scrap Iron," which will be the attraction at the Theatre for days, beginning Doris Pawn has the lead in "A Midnight Bell," the production upon which Mr. Ray is working at present.

"The policy of a different feminine lead in each production," says Mr. Ray, "has two beneficial results. One is that it gives a lot of talented girls the opportunity they need to get a real start on the ladder of fame. The other is purely selfish. An ambitious girl will work harder on her first opportunity as a leading character, and the result is that my productions have the benefit of 100% effort."



Charles Ray
in "Scrap Iron"

Cut No. 7

"Whiskers" Scrapped In "Scrap Iron"

It's pretty tough luck when a penchant for boxing gloves costs you your job in a motion picture company cast for portraying a story which hinges entirely upon boxing.

That's the reason, however, why "Whiskers," Charles Ray's dog, does not appear in "Scrap Iron," the latest First National attraction by the Theatre for days, beginning "Whiskers" has an insane desire to chew every boxing glove he sees, and is amenable to no commands as long as there is one in sight.

The result was that either "Scrap Iron" was to be one continual scrap between the puppy and a boxing glove or the puppy had to leave the cast. "Whiskers" left.

CATCHLINES

"SCRAP IRON"—A Knock-Out!

Charles Ray springs a bigger surprise than ever.

It packs a punch in every round from the very first going to the count of ten.

The story of a fighter who was yellow, a girl who was blue, and a boy who was green but white all through.

They called him "Scrap Iron" till he showed his punch—but all the glory of his triumph didn't give him back his girl.

Ray's not a rube nor a small-town dude, but a boy who settles trouble in a twenty-foot ring.

\$200 if he stays three rounds against a professional. Can Charles Ray do it? "Scrap Iron's" fight will keep you tingling and guessing to the last punch.

Ray played it. Ray made it.

Remember "Scrap Iron" in the Saturday Evening Post? A great yarn—but greater still when Charles Ray gives it movie-life.

SNAPPY SHORTS

Vera Stedman, who has become well known for the parts she has played in Sennett and Christie comedies, has the leading feminine role in "Scrap Iron," the First National attraction, starring Charles Ray, which will be shown at the Theatre for days, beginning

An exact replica of the famous Vernon Athletic Club, the scene of many famous ring encounters in the old days, constructed under the supervision of Bob Vernon himself, is the setting used for the four-round bout, which is a big part of the action of "Scrap Iron," the First National attraction, starring Charles Ray, which will be shown at the Theatre for days, beginning

Charles Ray Seen As Amateur Fighter

(Advance Reader for publication a week before opening date.)

"Scrap Iron," starring Charles Ray and released as a First National attraction, which will be the attraction at the Theatre for days, beginning, has been acclaimed by critics the best picture in which this popular young actor has ever appeared.

"Scrap Iron" has plenty of comedy, but the story itself is a grippingly dramatic one, strongly tinged with pathos. Ray plays the role of John Steel, whose love and respect for his invalid widowed mother, bring him to scorn before his fellow workers and his best girl. His promise is not to fight, but he finally breaks it when starvation is in prospect for his mother. The fight is the best which has ever been shown on the screen, and it leads to a climax totally unexpected.

Among those who are in the cast supporting Mr. Ray are Vera Stedman, Lydia Knott, Tom Wilson, Tom O'Brien, Stanton Heck, Charles Wheelock and Claude Berkely.

Fists Win Ray

What Learning Loses

(Advance Reader for publication five days before opening.)

Charles Ray will be the attraction at the Theatre for days, beginning in "Scrap Iron," a First National attraction. In this production Mr. Ray makes his debut as director, a goal he has been aiming at since he became a recognized star.

"Scrap Iron" is his most ambitious effort to date. While retaining a great deal of the humor which has made him so popular, in "Scrap Iron" he has a role which exacts heavy demands upon him for emotional acting. He meets them with the highest sort of efficiency.

In the role of John Steel he is the only support of a widowed invalid mother. Efforts to advance himself cost him his job. A promise to his mother to stop taking part in amateur boxing matches costs him the respect of his fellow workers. Refusal to hit a drunken man costs him his girl.

His fists bring back to him everything he has lost in one of the most dramatic ring scraps that has ever been staged. He finds he doesn't want his girl or his friends back. He has learned their worthlessness. The money is satisfaction enough for him, for it holds out a promise of health for his mother.

Vera Stedman, Lydia Knott and Tom Wilson have prominent parts in the cast.

Ray Screens Saturday Evening Post Story

(Advance Reader for publication four days before opening.)

Charles Ray in a role different from anything he has ever done before is the promise held out by the announcement that "Scrap Iron" will be the First National attraction at the Theatre for days, beginning In this production the star portrays the role of a young mill-hand who goes through a series of heart-stirring and dramatic incidents which disclose him as an actor of high emotional talent.

The story, written by Charles E. Van Loan and published in the Saturday Evening Post, relates the trials and tribulations of John Steel, the character portrayed by Ray, in trying to keep faith with his widowed invalid mother. There is humor in it in abundance, but underlying the whole story is a deep vein of pathos that makes it absorbingly interesting and sympathetic.

A fight scene in which Steel offers himself as the sacrifice of a local champion furnishes the big thrill of the production and it is a fight that will stir the blood of anyone seeing it. He must last three rounds or the money needed to keep his mother provided with the necessities of life will not be his, and for three rounds

MARK STRAND A NATIONAL INSTITUTION DIRECTION BO'WAY AT 47th ST. JOS. PLUNKETT

Cut No. 11



Charles Ray "SCRAP IRON"

NOT as a rube, not as a dude, but Charles Ray
as a boy who settles trouble in the roped ring

They called him "Scrap-Iron" when his name was Steel, and he ran true to both when he fought Battling Burke.

Not all drama, not all comedy, not all fight, but a stirring blend of all three with punch that's dramatic and fistic.

Another big Ray Sun-ray! Some surprise!

Ray Acts and Directs Production

(Advance Reader for publication two days before opening.)

Charles Ray, famous as a star in motion pictures, makes his debut as a production director in "Scrap Iron," a First National attraction, which will be the attraction at the Theatre for days, beginning Not only is the youthful comedian the star of the picture, but he is also responsible for its direction, and, in the new line, critics declare he has shown ability superior to a great many who pursue only the vocation of directing other people.

The fight scene, which is the biggest incident in the picture, is the one which critics declare stamps Ray as a directing genius. Handling a crowd is the test of any director, and the realistic way in which the five hundred men who occupy the spectator's seats in the fight arena respond to the events as they take place in the ring is said to be the height of realism.

Prior to the fight scene, however, a strong dramatic story of the struggle of a boy to get money to care

Charles Ray No Longer Rube, But Fighting Pugilist

(Prepared Review for publication the day after you show "Scrap Iron.")

Charles Ray may now be regarded as versatile an actor as there is on the screen. In "Scrap Iron," which opened yesterday at the Theatre, for an engagement of days, he takes the part of a young mechanic in a mill town, and his portrayal of the character is every bit as satisfying as those of the simple country boy which brought him to fame.

The story of "Scrap Iron," adapted from one written by Charles E. Van Loan and published in the Saturday Evening Post, is not as broad in comedy as most of Mr. Ray's productions. In fact, it is not a comedy at all, although there are many good laughs and chuckles in it. The main theme of the plot, the fight of a young man for means by which he can give his widowed mother the

Charles Ray Scores New Triumph In "Scrap Iron" at

(Prepared Review for publication the day after the picture opens.)

For those who delight in a tense dramatic story, for those who love a good fight, for those who appreciate filial affection, and for all others who like strong, clean entertainment, a treat is being offered by the Theatre in the showing of "Scrap Iron," starring Charles Ray. It is a First National attraction and will remain at the Theatre for more days.

Ray has done some of the most amusing stories that have ever been shown on the screen. In "Scrap Iron," however, he goes farther in portraying a role which abounds with strong pathos and tense emotional work. His performance of the role of John Steel is perfect, and between the dramatic situations there is enough of his peculiar droll humor to satisfy even the most ardent Ray enthusiast.

The John Steel part furnishes him with a role different from any he has

Arthur S. Kane presents

Charles Ray

in Charles E. Van Loan's great
boxing yarn from the Saturday
Evening Post—

"SCRAP IRON"

Directed by Charles Ray, himself



In "Forty-Five Minutes From Broadway," Dorothy Devore had this honor. Anna May played opposite him in "Peaceful Valley," and then in "Nineteen and Phyllis." Clara Horton was introduced as a leading woman. "The Old Swimmin' Hole" provided the opportunity for Marjorie Prevost; and Vera Stedman, another Christie comedy girl, has the coveted position in "Scrap Iron," which will be the attraction at the Theatre for days, beginning Doris Pawn has the lead in "A Midnight Bell," the production upon which Mr. Ray is working at present.

"The policy of a different feminine lead in each production," says Mr. Ray, "has two beneficial results. One is that it gives a lot of talented girls the opportunity they need to get a real start on the ladder of fame. The other is purely selfish. An ambitious girl will work harder on her first opportunity as a leading character, and the result is that my productions have the benefit of 100% effort."

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"Scrap Iron" is his most ambitious effort to date. While retaining a great deal of the humor which has made him so popular, in "Scrap Iron" he has a role which exacts heavy demands upon him for emotional acting. He meets them with the highest sort of efficiency.

In the role of John Steel he is the only support of a widowed invalid mother. Efforts to advance himself cost him his job. A promise to his mother to stop taking part in amateur boxing matches costs him the respect of his fellow workers. Refusal to hit a drunken man costs him his girl.

His fists bring back to him everything he has lost in one of the most dramatic ring scraps that has ever been staged. He finds he doesn't want his girl or his friends back. He has learned their worthlessness. The money is satisfaction enough for him, for it holds out a promise of health for his mother.

Vera Stedman, Lydia Knott and Tom Wilson have prominent parts in the cast.

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The story, written by Charles E. Van Loan and published in the Saturday Evening Post, relates the trials and tribulations of John Steel, the character portrayed by Ray, in trying to keep faith with his widowed invalid mother. There is humor in it in abundance, but underlying the whole story is a deep vein of pathos that makes it absorbingly interesting and sympathetic.

A fight scene in which Steel offers himself as the sacrifice of a local champion furnishes the big thrill of the production and it is a fight that will stir the blood of anyone seeing it. He must last three rounds or the money needed to keep his mother provided with the necessities of life will not be his, and for three rounds he stalls and blocks and takes a terrific beating. The fourth round is another story, and as exciting a story as one could wish to see.

Ray's Four-Round Fight Is a Thriller

(Advance Reader for publication three days before opening.)

"Scrap Iron," which is announced as the attraction at the Theatre for days, beginning provides Charles Ray, who is starred in it, with the most ambitious part he has essayed since he began his independent productions.

In it he enacts the role of the only support of a widowed and invalid mother, and while there is plenty of humor in it, Ray is disclosed as the possessor of histrionic ability for emotional roles of unsuspected power.

Steel gets the reputation of being yellow because he promises his mother to abandon his favorite sport of boxing. His refusal to fight a drunken man loses him his girl. His ambition for promotion so that he may give his mother more comforts loses him his job.

He breaks his promise when his meagre savings are gone and his mother faces starvation, by accepting the offer of a promoter of prize fights to meet the best battler in town, who, incidentally, has won the girl. Steel gets \$200 if he lasts three rounds with the local champion and nothing if he is knocked out before that time. The fight, one of the most realistic ever staged for a picture, goes badly for "Scrap Iron," who has eyes only on the \$200 for three rounds. Then he turns his attention to fighting and the last round is a thriller.

Charles Ray

SCRAP IRON

NOT as a rube, not as a dude, but Charles Ray as a boy who settles trouble in the roped ring

They called him "Scrap-Iron" when his name was Steel, and he ran true to both when he fought Battling Burke.

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Ray Acts and Directs Production

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The fight scene, which is the biggest incident in the picture, is the one which critics declare stamps Ray as a directing genius. Handling a crowd is the test of any director, and the realistic way in which the five hundred men who occupy the spectator's seats in the fight arena respond to the events as they take place in the ring is said to be the height of realism.

Prior to the fight scene, however, a strong dramatic story of the struggle of a boy to get money to care for an invalid widowed mother is unfolded. Lydia Knott, Vera Stedman, Tom Wilson, Tom O'Brien, Stanton Heck, Charles Wheelock and Claude Berkely are in the cast which supports the young star.

Ray Seen In "Scrap Iron" Tomorrow

(Advance Reader for publication the day before opening.)

Beginning tomorrow, and for the next days, "Scrap Iron," the latest First National attraction starring Charles Ray will be the offering at the Theatre for days, beginning stars in the picture, but also directed it, and did the greater part of adapting the story written by Charles E. Van Loan and published in the Saturday Evening Post, for the screen.

The young actor portrays the role of John Steel, a young mill worker. His mother induces him to abandon boxing, which is his favorite recreation. His promise causes him to get the reputation with his fellow workers as "yellow" and also loses him his girl, who nicknames him "Scrap Iron." Then he loses his job through lateness caused by attending to the wants of his mother who is an invalid.

Every other avenue of earning money being closed to him, he turns to his boxing ability to support himself and his mother. The result is one of the most exciting and thrilling scenes which ever took place in a motion picture production, according to New York critics.

Vera Stedman, Lydia Knott, Tom Wilson, Tom O'Brien, Stanton Heck, Claude Berkely and Charles Wheelock are among the players who have prominent roles in the production.

Charles Ray No Longer Rube, But Fighting Pugilist

(Prepared Review for publication the day after you show "Scrap Iron.")

Charles Ray may now be regarded as versatile an actor as there is on the screen. In "Scrap Iron," which opened yesterday at the Theatre, for an engagement of days, he takes the part of a young mechanic in a mill town, and his portrayal of the character is every bit as satisfying as those of the simple country boy which brought him to fame.

The story of "Scrap Iron," adapted from one written by Charles E. Van Loan and published in the Saturday Evening Post, is not as broad in comedy as most of Mr. Ray's productions. In fact, it is not a comedy at all, although there are many good laughs and chuckles in it. The main theme of the plot, the fight of a young man for means by which he can give his widowed mother the things necessary to restore her to health, is too dramatic and sympathetic to be called comedy.

Ray has the part of John Steel, nicknamed "Scrap Iron." Yielding to the wishes of his mother to give up boxing, at which he is most proficient, earns him the scorn of his fellow workers and his girl. His ambition to get ahead causes a jealous foreman to throw him out of his job. The family exchequer is down to the lowest point when the opportunity comes to fight the man who has stolen his girl and at the same time, get the money of which he stands so sorely in need.

The fight makes a fine classic. Revenge is far from the boy's thoughts until the money for his mother's needs is assured; and then he goes down into one that will make anyone hold their breath until the conclusion.

Among those who assist Mr. Ray in portraying a most gripping story are: Lydia Knott, Vera Stedman, Tom Wilson, Tom O'Brien, Stanton Heck, Charles Wheelock and Claude Berkely.

Charles Ray Scores New Triumph In "Scrap Iron" at

(Prepared Review for publication the day after the picture opens.)

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Ray has done some of the most amusing stories that have ever been shown on the screen. In "Scrap Iron," however, he goes farther in portraying a role which abounds with strong pathos and tense emotional work. His performance of the role of John Steel is perfect, and between the dramatic situations there is enough of his peculiar droll humor to satisfy even the most ardent Ray enthusiast.

The John Steel part furnishes him with a role different from any he has ever enacted. An invalid mother is the person about whom his whole existence revolves. Unwittingly she earns him the scorn of his fellow workers when she wins from him a promise never to fight. The keeping of the promise also costs him his girl. Then he loses his job.

His fists are the only things left to him of value and he breaks his promise to the extent of engaging in one of the most thrilling fights that has ever taken place before the camera. It isn't the usual fight of the movies, for Ray takes a licking. He feels that he can't afford to do anything except protect himself until the money so badly needed by his mother is earned. After that—but it would be spoiling a big entertaining surprise to tell it.

Mr. Ray directed the picture himself and in the excellent cast which stars him in portraying the remarkably dramatic story. Among those who have prominent parts are: Vera Stedman, Lydia Knott, Tom O'Brien, Tom Wilson, Stanton Heck, Claude Berkely and Charles Wheelock.

Charles Ray

in Charles E. Van Loan's great boxing yarn from the Saturday Evening Post—

"SCRAP IRON"

Directed by Charles Ray, himself



A FIRST NATIONAL ATTRACTION

The Story of a Boy Who Had to Fight For All He Got!

First for his job. Then for his mother. Then for his girl—and then for himself.

VIRILE DRAMA! STIRRING ACTION! HUMAN COMEDY!

All in the biggest surprise-play Charles Ray has made.



"I DID IT FOR YOU, MOTHER," SCRAP IRON WHISPERED.

Cut No. 12

SEE—the finest ring fight ever screened — "Scrap-Iron" Johnny Steel and Battling Burke in four thrilling rounds that will win a cheer from every man and every woman, too.

MARK STRAND
A NATIONAL INSTITUTION
DIRECTION
BD'WAY AT 47th ST.
JOS. PLUNKETT

Cut No. 1

CHARLES RAY

'Scrap Iron'

A laugh, a thrill or a sob in every moment of Charles E. Van Loan's great boxing story.
A First National Attraction

NOT AS A RUBE, NOT AS A DUDE, BUT RAY IN A NEWER AND GREATER ROLE OF SPLENDID SURPRISE

ROUND 1
Just a kid fighting to make good.



ROUND 2
Still the kid fighting now between love for his mother and love for the girl.



ROUND 3
Again the kid, Scrap Iron, fighting for his mother.



CHARLES RAY PRODUCTIONS ARE REFUTATION OF CENSORSHIP CLAIMS

Star Makes Pictures of Clean Humor. Has Consistently Refused to Appear in Any Others

So much is being said and written at the present time in regard to censorship of motion pictures that the popular impression is that the majority of film productions are open to criticism on such grounds. As a matter of fact, however, films that even the most rabid of the reformers point to in attempting to show that motion pictures are harmful are in a very small minority compared to the number that are produced.

A search through a catalogue of motion picture productions would show the most casual observer how few are the productions that the blue-law agitators can bring into their

argument in support of their statements about the movies. The good pictures are never mentioned by such reformers, but there is a strong argument against censorship in the fact that the Catholic Church, which has maintained a list of approved pictures for some time, has never had any difficulty in finding productions to recommend to its members, and now the Methodist Episcopal Church has adopted the same policy of selecting pictures which it especially recommends to its members.

In compiling its first list the Methodist Episcopal Church gives recognition, unconsciously perhaps, to one of the strongest and most consistent workers for clean pictures within the industry, by selecting five Charles Ray productions to be included in the twenty-five which the first list contains.

Charles Ray actually hindered his advance as an actor before the camera by his refusal to appear in productions in which occurred situations of which he could not personally approve. Despite this fact, he advanced to stardom and was so popular with American audiences, he was soon in a position to form his own producing company, where every branch of the pictures in which he appears was under his own personal control. He has just completed his fifth picture, "Scrap Iron," the First National attraction, which will open a day engagement at the Theatre, beginning as an independent producer, and each one of the five is a striking example of the fact that good, clean humor and action are possible without an ounce of suggestiveness anywhere.

As a matter of fact, the public exerts a stronger censorship than any that could ever be established by law. Motion pictures are produced to make money, and in order to make money the public must like them. The really successful stars of today are the ones who have always stood for clean pictures. Norma and Constance Talmadge, Margaret Clark, Mary Pickford, and the other stars who are pinning up a fortune through his or her hold on the American public at the present day, have stood consistently for clean pictures. Others who have passed on into oblivion received much publicity a few years ago as "vamp" and other characters which are not acceptable to the public. Their productions failed to make money and therefore their productions ceased to exist.

CURRENT READER

(To be used the last day "Scrap Iron" is the attraction at your theatre.)

Today will witness the last performances of "Scrap Iron," the First National attraction, starring Charles Ray, at the Theatre. When it goes it will leave behind it one of the most successful runs established by a motion picture in a local theatre. Fans have found this Ray production a novelty as well as the best of entertainment. Charles Ray



Charles Ray in "Scrap Iron"

Fidelity to Story Ideal of Charles Ray As Director-Star

"Scrap Iron" Follows Van Loan Tale to Final Fade-Out

Charles Ray, without saying a word, has given some strong arguments against the claims of many producers that many famous stories have to be altered in their transition to the screen in order that the theatre-going public may be satisfied. Criticism of many producers that they have injected matter into even some of the classics in providing a film version has been met with the declaration that the public demands romance in all pictures and that many of the older stories popular in the reading form lack this "essence" which they declare is so essential to film productions.

Charles Ray took no part in the discussion, but he must have been doing a lot of thinking, for the continuity for "Scrap Iron," his latest First National production, which will be the attraction at the Theatre, for days, beginning had been prepared. The production, founded upon a now nationally-known story, is exact, is true in every detail to the original yet it does not have a romance as the main interest.

The young star directed the production of "Scrap Iron," which is a filmation of Charles Van Loan's epic of the prize ring. The ending of it, with the hero content in the arms of his mother, his ambitions accomplished, may have been criticized because it would have been so easy, also, to bring his girl back to him.

"I don't think the American public wants a hero to gain as his reward the affections of a girl who has proven herself wholly selfish," said the young star in discussing this criticism. "I know it is a popular thing with producers when the heroine has deserted the hero when he is

CHARLES RAY'S JOB NOT "PRETTY SOFT," BUT HARD-WORK-TRIUMPH

NOTE:—This story is for use either as a feature, if your newspaper is liberal with free-space, or for purpose of reference for the career of Charles Ray. Keep it in your file of biographies.

"Pretty soft."

The speaker was a young man, of no special education, who has an income averaging between \$5,000 and \$6,000 a year, for twelve minutes' work a week. He had just witnessed a special showing of "Scrap Iron," the First National attraction, starring Charles Ray, which will be shown at the Theatre, beginning days, for days. It was a special showing for men who follow the same profession as the speaker—the fighters who make their living by appearing in the four round bouts permitted by the California boxing law.

He is a resident of Los Angeles and therefore pretty well acquainted with the financial return which the popularity of Charles Ray with motion picture patrons in the country brings to the young star when he has production of the calibre of

Stranded in California

"Scrap Iron," he referred to the production as being a "pretty soft" way of making the income which Charles Ray enjoys at the present time.

Had he but known the circumstances behind the ten minutes of fighting which appear on the screen he might have changed his opinion somewhat. The four-round-fighters of California regard one bout in seven days as a hard week's work, and they do so rightly, for fighting at top speed for twelve minutes exhausts the strength and energy of the human body as much as six-hour days at less strenuous work exhausts the average artisan.

Sixteen Hours' Fight

Figuring on the same basis as the critic of the picture did, the bout which is shown in "Scrap Iron" over a year and a half's work for a pugilist without any vacation. Sixteen hours of hard fighting are represented in the picture, for the star, who directed the picture himself, insisted that the realism which he demanded could not be acquired by a rehearsed fight. Therefore, for nearly three whole working days Ray and Tom O'Brien, who plays the part of Battling Burke, went at each other hammer and tongs, while the camera clicked, before Ray decided that the film had recorded the scenes he needed to realistically depict the fight for "Scrap Iron."

After spending the day on the set going through with the fight, Ray spent the nights inspecting the developed films of that day's showing, picking out a small portion that would do for the picture and discarding practically ninety per cent of it. Then at the studio the next day to don the boxing gloves and go at it with O'Brien again.

The stage of work attendant upon this one fight scene for "Scrap Iron" is typical of the hard work that Charles Ray has been doing his whole life. It is the same sort of plugging that has carried him to the enviable position that he now occupies as a motion picture star, and since he organized his own company, he has worked harder than ever.

Staged Shows at Twelve

His whole career has been a fight for recognition and hard work has characterized all of it. His father, Charles T. Ray, had an idea that his son would develop into a fine book-keeper. He enrolled him in a business college and Ray did show promise, but the lure of acting had been on him from the time he was twelve years old. At that time he organized a theatre in which he was everything, including most of the cast used to depict the stories from his own pen. Fins were the usual rating of admission to the Ray Theatre, but once in a while when he staged an extra ambitious effort he asked one cent for the best seats and the financial gain—once it totalled fourteen cents for a single show—decided Ray that he was cut out for fame and fortune as an actor.

CURRENT READER

(To be used the day before "Scrap Iron" closes its engagement at your theatre.)

"Scrap Iron," the First National attraction, starring Charles Ray, is rounding out its engagement at the Theatre with its popularity undiminished. Crowded houses are still the rule as they have been since the first presentation of this production with the young comedian as a mill hand, who dons boxing gloves to gain the wherewithal to restore his mother to health.

The role is one of the most human in which Ray has ever appeared. He plays the part of John Steel, who relinquishes his favorite sport, that of boxing, in response to the wish of his invalid and widowed mother. She does not appreciate that her boy has developed into a man and does not know the ridicule which his refusal to fight brings him from his fellow workers. It also earns him the scorn of his best girl when he refuses to lick a man at the annual picnic of the shop.

With his friends gone, his girl estranged, he loses his job because of lateness to work. Rather than worry his mother he leaves the house every day at the usual time and tramps the streets in a futile search for employment.

boxing title among his fellow workmen he suddenly ceases to attend the athletic club. Those who don't know think that he is yellow because of the improvement shown by other members of the club. Those who know his reason—a promise to his invalid mother—regard him as a "sissy" tied to his mother's apron strings. Even his girl cannot understand when he refuses to hit a drunken man who has insulted her.

But Steel can fight with his fists, and he proves it when the opportunity comes in a fight, which will provide him with the money necessary to bring his mother back to health. This fight is the greatest that has ever been staged for motion pictures. It wins over the doubters and even brings his girl back, but—well, there is the surprise that adds to the greatness of the story.

Amateur Champion Trains on Pillow Case Full of Sand

(This story is for use on the opening page of "Scrap Iron.")

"Scrap Iron" Johnny Steel, amateur middleweight champion of Milltown, who meets Battling Burke, the hardy professional bruiser, in a four round bout at the Theatre tonight, evidently intends to make it a slugging match if his training course is an indication. According to Bill Dugan, the former professional, who has had the young man in charge, he has done most of his conditioning on a pillow case filled with sand, until his landlady interfered and took that away.

Steel has not done any fighting in several months, and a great many people who had seen his skill, prior to his refusal to engage in any more bouts, hold the opinion that he has a yellow streak. Big Tim Riley, the promoter of the affair, however, has arranged matters so that Steel will have to fight for at least three rounds before he receives a cent as his end of the purse.

The amateur champion, better known to motion picture fans as Charles Ray, has arranged matters so that not only will attendants at the theatre have the opportunity of witnessing the bout, but also all the events leading up to the affair. Lydia Knott, Vera Stedman, Tom Wilson, Tom O'Brien, Stanton Heck, Claude Berkely and Charles Wheelock are other members of the cast who aid in portraying the First National attraction, including the four round bout, of "Scrap Iron."

CURRENT READER

(To be used in your local newspaper the second day after process of "Scrap Iron" have appeared in connection with the showing at your theatre.)

Charles Ray as an amateur pugilist in Charles E. Van Loan's "Scrap Iron" is giving big satisfaction to crowds attending the Theatre, where this First National attraction is being shown this week. Ray fans have found it one of the most delightful entertainments which their favorite star has ever offered them. While the picture abounds with comedy, it has a strong strain of pathos, which makes it different from any story in which Ray has appeared hitherto. Love of a mother by her only son is the motif of the story, and John Steel, the role portrayed by Ray, is an entirely human character.

After Steel has won the amateur

Real News from Reeland



Cut No. F-14

The world was thrilled recently when it learned that Charlie Chaplin had stepped on a nail. Now comes the latest big news from filmland. Jackie Coogan, Chaplin's little partner in "The Kid," has lost one of his front upper teeth. It happened the other day when the six-year-old star of "Peck's Bad Boy" bit into a big fat juicy apple at the Ritz-Carlton. Mrs. Coogan has had the tooth set in a gold prosthesis. She wore it the other day when she took Jackie to visit the wounded war veterans at Fort Hill Hospital, Staten Island. The "vets" were greatly amused by the little youngster's apparent embarrassment and when Jackie was called upon to pose before a battery of cameramen they shouted in a chorus from their seats:

"Look out for the tooth, Jackie!" And the "kid" closed his mouth and tried to smile without showing his teeth while the cameras clicked. Jackie bought a toy airplane that one of the boys had made. And on the lawn he gave an exhibition of rock throwing, demonstrating what an adept he really is at window smashing.

P. B. KYNE AND G. BE NIMBLE!

Georg Walsh is to make "Kindred of the Dust" when he's through with his present chore, the filming of "Serenade." Peter B. Kyne wrote "Kindred of the Dust" and if you've read him you know he keeps his characters moving. Walsh says, having read the script, he's thankful for every minute of his football training laid in the g. o. days.

CONNIE ON HONEYMOON

Constance Talmadge has just started on her real honeymoon. After her recent marriage to John Flanagan, the vivacious First National star, was compelled to rush right back to her studio and has been kept on the jump ever since. With the completion of "Woman's Place" last week, however, Connie hiked off to Lakewood, N. J., for a six weeks' vacation with friend husband. Constance is now three pictures ahead of her releasing schedule. "Lessons in Love" has just reached the exhibitors, while "Wedding Bells" and "Woman's Place" are completed and in readiness to delight Connie's many admirers.

now between love for his mother and love for the girl.



ROUND 3

Again the kid, Scrap Iron, fighting for his mother.



ROUND 4

It's Charlie Ray's biggest surprise.

CHARLES RAY
in
"Scrap Iron"

Charles E. Van Loan's
Saturday Evening Post
story

A triumph of drama
comedy and unforget-
table action.

COMING

This trailer catches the spirit of
"Scrap Iron." Use it as you get it.

any timing in moving
to recommend to its members,
now the Methodist Episcopal Church
has adopted the same policy of select-
ing pictures which it especially
recommends to its members.

In compiling its first list the
Methodist Episcopal Church gives
recognition, unconsciously perhaps,
to one of the strongest and most con-
sistent workers for clean pictures
within the industry, by selecting five
Charles Ray productions to be in-
cluded in the twenty-five which the
first list contains.

Charles Ray actually hindered his
advance as an actor before the cam-
era by his refusal to appear in pro-
ductions in which occurred situations
of which he could not personally ap-
prove. Despite this fact, he advanced
to stardom and was so popular with
American audiences, he was soon in
a position to form his own producing
company, where every branch of the
pictures in which he appears was
under his own personal control. He
has just completed his fifth picture,
"Scrap Iron," the First National at-
traction, which will open a
day engagement at the The-
atre, beginning as an inde-
pendent producer, and each one of the
five is a striking example of the fact
that good, clean humor and action
are possible without an ounce of
suggestiveness anywhere.

As a matter of fact, the public
exerts a stronger censorship than any
that could ever be established by law.
Motion pictures are produced to make
money, and in order to make money
the public must like them. The really
successful stars of today are the ones
who have always stood for clean pic-
tures. Norma and Constance Tal-
madge, Margaret Clark, Mary
Pickford,
star who is piling up a fortune
through his or her hold on the Amer-
ican public at the present day, have
stood consistently for clean pictures.
Others who have passed on into
oblivion received much publicity a
few years ago as "vamp" and other
characters which are not acceptable
to the public. Their productions
failed to make money and therefore
their productions ceased to exist.

CURRENT READER

(To be used the last day "Scrap Iron" is
the attraction at your theatre.)

Today will witness the last per-
formances of "Scrap Iron," the First
National attraction, starring Charles
Ray, at the Theatre. When
it goes it will leave behind it one of
the most successful runs established
by a motion picture in a local theatre.

Fans have found this Ray produc-
tion a novelty as well as the best
sort of entertainment. Charles Ray
has built for himself a reputation as
a comedian second to none on the
screen, and while "Scrap Iron" con-
tains plenty of laughs, the main
theme is pathos of the kind that
brings lumps to the throat. Ray
plays the part of an only son of a
widowed and invalid mother. He is
a regular he-man and has developed
into the amateur boxing champion of
the mill town when his mother exacts
a promise from him that he will do
no more fighting.

The desertion of the sport earns
him the contempt of his fellow work-
ers. His refusal to fight when his
best girl chooses to believe she has
been insulted by a challenge to the
Volstead Act at the annual picnic of
the mill, causes her to throw him
over. Then he loses his job. A sick
mother, no job, no money, no friends—
that is the position he is in when
the big chance comes—a fight with
the local professional champion. But
there is even a string to that. He has to stay
on his feet three rounds or he gets
nothing. The fight alone as shown
in the films is worth the price of
admission and then afterward there
is a big surprise finish.

Ray Now Has Chance To Bawl Himself Out

Charlie Ray now has plenty of op-
portunity to bawl himself out since
he has become director as well as
star of his own company. In addi-
tion he is collecting a nice additional
revenue. Ray directed himself in
"Scrap Iron," the First National
attraction, which comes to the
Theatre on It's a Charles
Van Loan story and it's said to be
the loveliest vehicle Charlie has
picked in a long time.



Charles Ray in
"Scrap Iron"

Cut No. 3

Fidelity to Story Ideal of Charles Ray As Director-Star

"Scrap Iron" Follows Van Loan
Tale to Final Fade-Out

Charles Ray, without saying a
word, has given some strong argu-
ments against the claims of many
producers that many famous stories
have to be altered in their transition
to the screen in order that the
theatre-going public may be satisfied.
Criticism of many producers that
they have injected matter into even
some of the classics in providing a
film version has been met with the
declaration that the public demands
romance in all pictures and that
many of the older stories popular in
the reading form lack this romance
which they declare is so essential to
film productions.

Charles Ray took no part in the
discussion, but he must have been
doing a lot of thinking, for the con-
tinuity for "Scrap Iron," his latest
First National production, which will
be the attraction at the The-
atre, for days, beginning
had been prepared. The production,
founded upon a now nationally-
known story, is exact, is true in
every detail to the original yet it does
not have a romance as the main in-
terest.

The young star directed the pro-
duction of "Scrap Iron," which is a
filmation of Charles Van Loan's epic
of the prize ring. The ending of it,
with the hero content in the arms of
his mother, his ambitions accom-
plished, may have been criticized be-
cause it would have been so easy,
also, to bring his girl back to him.

"I don't think the American public
wants a hero to gain as his reward
the affections of a girl who has
proven herself wholly selfish," said
the young star in discussing this
criticism. "I know it is a popular
thing with producers when the hero-
ine has deserted the hero when he is
in distress to supposedly make his
happiness complete by bringing her
back to him. To my mind such a
move is entirely illogical and puts
the hero in the position of being a
strange person—if he could love a
woman who is only a fair weather
recipient of his love.

"Even if I had felt, however, that
such an ending would be an improve-
ment to the story, I wouldn't have
put it on. Charles Van Loan in his
own field was without a peer as a
writer. The American public loves
his stories. His ending of the story
is the same as the ending of the pic-
ture—a situation that the American
public has shown it liked—and I am
not the man to tell the thousands of
Van Loan admirers that they were
all wrong in liking this ending.

"I appreciate where some
change in action is necessary, espe-
cially in the adaption of foreign
stories. Customs differ. In France
strong men show their admiration of
other strong men by kissing them on
the cheek. In America such an ac-
tion is 'sissy' stuff. Other countries
have mannerisms that mean some-
thing entirely different than they do
in this country. I believe, therefore,
in translating customs the same way
as I would translate language—but if
the story is good, I don't think any-
one that I can employ can write it
over and improve on the original
author."

Stanton Heck, who plays the part
of Big Tim Riley, the fight club
manager, in "Scrap Iron," the First
National attraction, starring Charles
Ray, which will be shown at the
..... Theatre for days, be-
ginning virtually wrote his
own part after he had been engaged.
Heck is well acquainted with the
fight game and suggested practically
all the bits of business which he per-
forms in his characterization of the
fight club manager.

Ray of making the income which
Charles Ray enjoys at the present
time.
Had he but known the circum-
stances behind the ten minutes of
fighting which appear on the screen
he might have changed his opinion
somewhat. The four-round-fighters
of California regard one bout in
seven days as a hard week's work,
and they do so rightly, for fighting
at top speed for twelve minutes ex-
hausts the strength and energy of the
human body as much as six-hour
days at less strenuous work exhausts
the average artisan.

Sixteen Hours' Fight

Figuring on the same basis as the
critic of the picture did, the bout
which is shown in "Scrap Iron" over
a year and a half's work for a
pugilist without any vacation. Six-
teen hours of hard fighting are re-
presented in the picture, for the star,
who directed the picture himself, in-
sisted that the realism which he
demanded could not be acquired by
a rehearsed fight. Therefore, for
nearly three whole working days Ray
and Tom O'Brien, who plays the
part of Battling Burke, went at each
other hammer and tongs, while the
camera clicked, before Ray decided
that the film had recorded the scenes
he needed to realistically depict the
fight for "Scrap Iron."

After spending the day on the set
going through with the fight, Ray
spent the nights inspecting the de-
veloped films of that day's showing,
picking out a small portion that
would do for the picture and dis-
carding practically ninety per cent of
it. Then at the studio the next day
to don the boxing gloves and go at it
with O'Brien again.

The siege of work attendant upon
this one fight scene for "Scrap
Iron" is typical of the hard work
that Charles Ray has been doing his
whole life. It is the same sort of
plugging that has carried him to the
enviable position that he now occu-
pies as a motion picture star, and
since he organized his own company,
he has worked harder than ever.

Staged Shows at Twelve

His whole career has been a fight
for recognition and hard work has
characterized all of it. His father,
Charles T. Ray, had an idea that his
son would develop into a fine book-
keeper. He enrolled him in a busi-
ness college and Ray did show prom-
ise, but the lure of acting had been
on him from the time he was twelve
years old. At that time he organ-
ized a theatre in which he was every-
thing, including most of the cast
used to depict the stories from his
own pen. Pins were the usual rating
of admission to the Ray Theatre, but
once in a while when he staged an
extra ambitious effort he asked one
cent for the best seats and the finan-
cial gain—once it totalled fourteen
cents for a single show—decided Ray
that he was cut out for fame and
fortune as an actor.

He was bashful, however, and fol-
lowed his father's instructions until
he had acquired his diploma from a
business college. Then he took up
the matter of acting as a profession
with his father. Ray's father regard-
ed the matter as a joke, but figuring
that Charles had always been an
obedient lad, the quickest way to
prove to him that the stage offered
nothing, consented to defray his ex-

CURRENT READER

(To be used the day following the publi-
cation of reviews of "Scrap Iron"
at your theatre.)

..... the First National
attraction, "Scrap Iron," continues
to draw big audiences to the
Theatre. The thirst which the pub-
lic has had for seeing this popular
young comedian again exhibit his
boxing prowess is proving a magnet
of the first calibre for motion pic-
ture fans.

The story of John Steel, the char-
acter portrayed by Ray, is one of the
most fascinating that has ever found
its way to the screen. It is thor-
oughly human in the development of
the plot—most of Steel's troubles
coming from restrictions a sick
mother, who cannot appreciate that
her only boy has grown into man's
estate, places on him. The promise
extracted from him by her that he will
never again indulge in his fondness
for boxing, gains him the contempt
of his fellow workers and later
causes his girl to believe that he is
a coward.

The pitiful position in which he
finds himself after losing his job and
afraid to tell his mother that there
is no more money coming in, the
opportunity that is held out to him,
his pitifully inadequate prepara-
tion for the battle that is to win

supreme tragedy of his life. It was
the fulfillment of every prediction
Ray, Sr., had made in regard to act-
ing as a profession. Charles was
too humiliated to write home for
money and turned to the movies as
a means of getting enough money.
This was in Fresno, California, and
the time was eight years ago. His
experience in pictures, at first, was
not such as to indicate the success
he was to have later. He managed
to exist on his earnings for the first
few months, and when he finally got
to the point where his income was
slightly above cost of food and a
place to sleep the studio work had
weaned him away from the "speakee"
stage.

He stuck to it. For three years he
worked before the camera and finally
attracted attention in "The Coward,"
when Thomas H. Ince, the director,
recognized the natural acting ability
possessed by Ray for the portrayal
of certain roles. Then started his rise
to fortune and the fame which is now
his. In barely five years he developed from
a "single liner" to the position he now
occupies—the head of his own com-
pany and easily a millionaire. He
doesn't regret a day of the time he
spent. Every occurrence of his life
is regarded by him as being worth
while. He is only twenty-seven
years old now and at the height of
fortune.

Early Training Useful Now

"My father has frequently refer-
red to his mistake in trying to make
an accountant of me," says the
young star. "If it hadn't been for
his training I doubt if I would be
where I am today. It taught me to
properly judge the financial possi-
bilities of businesses and it is more
than probable if I hadn't been able
to judge the far greater rewards
offered by motion pictures I would
have been back on the 'speakee' stage
within a year after I was stranded in
Fresno. I doubt if I would ever
have met with more than mediocre
success on the speaking stage. It
seems foolish for a grown man to
admit it, but I have to constantly
fight against bashfulness. Even in
the studio in front of people who
are on my own payroll, bits of busi-
ness that I have thought out the
night before, and which I know are
good, will appear constricted when I
am performing them before the
camera.

"As for the time I spent barn-
storming with road shows, the act-
ing I learned, if you could call it
that, was worthless, but it gave me
an insight into the tastes of the
amusement-loving public. I didn't
learn many things to do, but I did
learn a whole lot of things not to
do. In addition to that it made me
acquainted with actors, and I believe
that some of the success I have had
in getting my companies to work to-
gether in the spirit of good came-
radie is due to the fact that I know
them and admire them.

"It's been hard work, but I like
the hard work as well as I do the
financial results of it. The only
added satisfaction I have gotten out
of being my own boss is that it per-
mits me to do all the work I want to,
rather than being confined to the
work someone else will let me do."

him the money necessary to restore
his mother to health, all excel any-
thing in the line of pathos that has
been included in screen entertainment
for some time. Then the big scenes
of the fight furnish thrills aplenty;
and on top of all that comes the
surprise ending of the play. It is
one of the best productions that Ray
has ever made.

Ray Is "Forced" Into Ring Fight in Picture

"Scrap Iron" Charles Ray's latest
starring vehicle to be released by
Associated First National Pictures,
Inc., will be the attraction at the
..... Theatre next week, opening
its engagement on Sunday.

It is a screen version of Charles
Van Loan's popular Saturday Eve-
ning Post story of the same name.
The story is one of a young man
who is forced to become a boxer for
a night, and abounds in heart inter-
est.

"Scrap Iron" is said to be particu-
larly fitted to Charles Ray's his-
trionic ability, and advance reports
indicate that it is one of the best pro-
ductions he has yet made since be-
coming an independent star.

chance in the ring with Battling
Burke, who has disposed of all rivals.
John Steel's known prowess with
the gloves, as well as the popular
opinion that he is a coward, makes
him appeal to the local fight manager
as a good drawing card.

The fight, its finish, and the action
that follows, all make a surprising
ending to a very entertaining picture.

CURRENT READER

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second day after reviews of "Scrap Iron"
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Bells" and "Woman's Place" are com-
pleted and in readiness to delight Connie's
many admirers.

WHEW!

Do you know how it feels to be hair-hung
and breast-shaken over a bottomless pit of
uncertainty?
Well, that's the way we felt when we sat
through "Gypsy Blood" the first time.
And the second time.

TWENTY-TWO, COUNT 'EM!

Anita Stewart wears twenty-two dresses in
"The Invisible Fear." And there's nothing
invisible about them, either.

WE HAVE WITH US

Mrs. Lydig Hoyt, the 36th member in New
York's "400," is busy acting in "The
Wonderful Thing," starring Norma Tal-
madge.
Mrs. Hoyt is keen about the drama.
And is one of the most beautiful women in
New York.
And is shockingly wealthy.

Can You Use this Program Page?

IT PAYS TO PROLOGUE

An Elaborate and Adequate Prologue
for This Picture has been arranged by

A. Gordon Reid

Production Manager at The Branford
Jacob Fabian's New Million Dollar Theatre in Newark, N. J.

Blue prints and diagrams, giving full instructions
for every size and type of house. Mr. Reid will
help you to prologue your picture.

An inquiry will bring you full details.

ADDRESS

NEW YORK CONCERT LEAGUE

1664 Broadway

NEW YORK CITY

RAY AS A PUGILIST! THINK OF THE STUNTS YOU CAN TIE TO THAT. THEN WORK THEM

"Steel!" the Girl Taunted. "Gee Your Name Ain't Steel. It's 'Scrap-Iron'"



Charles E. Van Loan's gripping story springs right from the Saturday Evening Post to the screen with a punch of drama and a punch of fists.

The story of a plucky boy who fought out his troubles in the roped-ring.

Drama and comedy and action such as Charles Ray has never shown you before.

A great clean, ring-battle that thrills from the very first gong to the referee's count!

RIALTO
FIRST WITH FIRST NATIONAL PICTURES

STRAND
A NATIONAL PICTURE THEATRE



SLIDES



SLIDE "A"



Exploitation Suggestions for "SCRAP IRON"

Fight Fan Tie-Up For "Scrap Iron"

"Scrap Iron" presents a ring-battle which will form the basis of an unusual exploitation campaign. Some extra printing on the part of the exhibitor is necessary to put it over, but the expense will be only slight and the return big. In addition to the advertisements you run in the motion picture section of the newspaper, take some space on the sporting page among the boxing announcements for a notice of this nature:

BOXING

at the
GLOBE THEATRE
(date here)

Sensational Middleweight
Battle Between

CHARLES RAY

("Scrap Iron")

Amateur Champion of
Milltown

vs.
BATTLING BURKE

Welterweight Champion
of the Middle West

**THE GREATEST RING
FIGHT EVER
SCREENED**

Get every thrill of it in
"SCRAP-IRON"

Four Rounds of the Fastest
Fighting You've Ever Seen.
Ring-side Seats.....50c.

Training Quarters For Lobby Display

For your lobby display a suggestion is the erection of training quarters. On one side of the vestibule you can reproduce the gymnasium wherein Battling Burke prepared. The set should include a vaulting horse, a punching ball, a medicine ball, a mat, stools and a couple of pairs of boxing gloves. The walls should be covered with photographs of ball players, fighters, chorus girls, jockeys, race horses, cut from illustrated papers, together with a fake boxing poster, and one or two of those which you print yourself if you follow the suggestion outlined in the preceding story. A card should read:

Battling Burke, middleweight champion of the Middle West, trains here for his fight with "Scrap Iron."

Then get your pictorial man to paint you a silhouette of a boxer with his arms outstretched. Have it done on as large a card as possible, so that you will have room to list the following measurements:

BATTLING BURKE

Middleweight Champion
of the Middle West

Weight, 161½ lbs. Height, 5 ft. 11 ins.
Reach, Left arm, 36¼. Right arm, 35¼.
Chest, Normal, 41½. Expanded, 46¼.
Waist, 31. Neck, 22.
Biceps, Normal, 14. Expanded, 18½.
Thigh, 17. Calf, 13.

Will he be able to stand the pace that "Scrap Iron" Johnny Steel sets?

On the other side of the lobby, put "Scrap Iron's" training quarters—a rough suggestion of a back-yard fence, a pillow as a punching bag, a pair of very old boxing gloves, a few empty cans on the floor, which should be covered with earth or old sacking, and a soap box as a stool. The accompanying card should read:

Training in quarters like these, what hope has "Scrap Iron" Johnny Steel against Battling Burke?

As with Battling Burke, have a silhouette figure of "Scrap Iron" painted on a card and the following particulars lettered there:

"Scrap Iron" JOHNNY STEEL

Amateur Middleweight Champion of Milltown

Weight, 154 lbs. Height, 5 ft. 9¼ ins.
Reach, Left arm, 34¼. Right arm, 34¼.
Chest, Normal, 39½. Expanded, 44¼.
Waist, 29½. Neck, 15½.
Biceps, Normal, 11½. Expanded, 13½.
Thigh, 16. Calf, 12¼.

Can "Scrap Iron" Johnny Steel go more than three rounds against Battling Burke?

For the sake of comparison, it might be as well to place these two measurement cards side by side in the centre of the lobby, surmounted by a narrow strip on which it lettered:

LOOK OUT FOR THRILLS WHEN "SCRAP IRON" STARTS TO SCRAP.

Over the entrance to your orchestra seats place a card:

RING SIDE SEATS THIS WAY

If you have a male attendant in the lobby he can be made to fit nicely into the general scheme of things by putting him in white trousers and a white sweater with a colored band on which is lettered Strand Athletic Club, or whatever the name of your theatre is.

Window Display For Sport Store

A Knock-out!

Ray made it. Ray played it. Reel after reel of delightful drama, stirring action, human comedy, different in every way from anything Charles Ray has ever done before.



Charles Ray
CHARLES E. VAN LOAN'S
SATURDAY EVENING
POST STORY
SCRAP IRON

1st Round:

Just a kid, a mill-hand, fighting to make good.

2nd Round:

Still the kid, fighting now between love for his invalid mother and love for the girl.

3rd Round:

The kid, taunted as "Scrap-Iron" and "Yellow" fighting the fastest ring battle you've ever seen—and just for his mother.

4th Round:

A-a-a-h! That's the finest punch of all!

DIRECTED
BY CHARLES
RAY

GRAND

TOMORROW
AND ALL
WEEK



Charles E. Van Loan's gripping story springs right from the Saturday Evening Post to the screen with a punch of drama and a punch of fists.



A FIRST NATIONAL ATTRACTION

The story of a plucky boy who fought out his troubles in the roped-ring.

Drama and comedy and action such as Charles Ray has never shown you before.

A great clean, ring-battle that thrills from the very first gong to the referee's count!

RIALTO

FIRST WITH FIRST NATIONAL PICTURES

STRAND THEATRE



Cut No. 5

The greatest ring-fight you've ever seen on the screen. A comedy-drama with a splendid thrill. Based on Charles E. Van Loan's Saturday Evening Post story.

A KNOCK-OUT!

CHARLES RAY in Scrap Iron

It's a knockout

CHARLES RAY in Scrap Iron
A Stirring Tale of the Boxing Ring
STRAND THEATRE
Today
It's a knockout
Cut No. 6

SLIDES



SLIDE "A"



SLIDE "B"



SLIDE "C"

Reproduce this also on printed half-sheets or tack cards, and arrange to have them displayed in all places where fight fans congregate—in pool rooms, cigar stores and barber shops. A couple of passes to the owners or managers of these places will secure the necessary permission. An effort should be made to post the bills in the vicinity of work-shops and factories and along the avenues leading to ball parks, etc. A space for the announcement in the program of the local ball games would also be worth while.

Poster or program space at the bouts staged by athletic clubs in the vicinity can be secured at a reasonable figure as a rule, and will certainly repay you.

The fighting element should also appeal to the Y. M. C. A., which generally has a gymnasium. A card displayed there should get results.

Fight fans come from all classes, and by tackling this end of "Scrap Iron" for a campaign you will be getting in direct touch with them.

The consideration is time rather than money, but it is worth every moment of the time you devote to it.

If there are any popular pugilists in your town, invite a couple of them to see the picture and get their opinions, for use on the sporting pages and also for inclusion in your advertisements. Extra attention to the sporting editors for two or three weeks before you show the picture should win you a couple of notices in the columns they conduct.

Window Display For Sport Store

Stores selling sporting goods should be brought into line with window displays of boxing gloves, together with photos of Charles Ray taken from the lobby stills and perhaps a cut-out of the top portion of the three-sheet showing Ray in boxing pose. A card with it should read:

Put on a pair of gloves and feel the thrill of the ring as shown by CHARLES RAY in "SCRAP IRON" at the STRAND THEATRE All This Week

ACCESSORIES

Two styles of One Sheets.
Two styles of Three Sheets.
One Six Sheet.
One Twenty-four Sheet.
Three styles Glass Slides.
Set of two hand-colored 22x28 Lobby Photos.
Set of eight hand-colored 11x14 Lobby Photos.
Set of ten Sepia 8x10 Display Lobby Photos.

Window Card, printed in two colors, 14x22.
Herald, printed in two colors, 6x8.
Trailer.
Music Cue Sheet.
Set of Press Photos.
Set of Star Photos.
Set of Ad Stills.
Special Window Card in Rotogravure, size 14x36.

(date here)
Sensational Middleweight Battle Between
CHARLES RAY
("Scrap Iron")
Amateur Champion of Milltown
vs.
BATTLING BURKE
Welterweight Champion of the Middle West
THE GREATEST RING FIGHT EVER SCREENED
Get every thrill of it in
"SCRAP-IRON"
Four Rounds of the Fastest Fighting You've Ever Seen.
Ring-side Seats.....50c.

BATTLING BURKE
Middleweight Champion of the Middle West
Weight, 161½ lbs. Height, 5 ft. 11 ins.
Reach, Left arm, 36½. Right arm, 35½.
Chest, Normal, 41½. Expanded, 46½.
Waist, 31. Neck, 22.
Biceps, Normal, 14. Expanded, 18½.
Thigh, 17. Calf, 13.
Will he be able to stand the pace that "Scrap Iron" Johnny Steel sets?

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Miscellaneous Lobby Suggestions

Other suggestions for lobby decoration are bunches of boxing gloves arranged about the walls and ticket box; while in place of the usual calico sign (if you use one) a huge boxing glove can be made as a cut-out, lettered "Charles Ray in 'Scrap Iron'—a Knockout!" and hung over the front of the theatre or above the awning. If you have space for a complete cut-out of the twenty-four-sheet would make an arresting display.



ONE-SHEET "B"

Charles Ray

CHARLES E. VAN LOAN'S SATURDAY EVENING POST STORY

SCRAP IRON

1st Round: Just a kid, a mill-hand, fighting to make good.

2nd Round: Still the kid, fighting now between love for his invalid mother and love for the girl.

3rd Round: The kid, taunted as "Scrap-Iron" and "Yellow" fighting the fastest ring battle you've ever seen—and just for his mother's sake.

4th Round: A-a-a-ah! That's the finest punch of all!

DIRECTED BY CHARLES RAY

GRAND

TOMORROW AND ALL WEEK



ONE-SHEET "A"



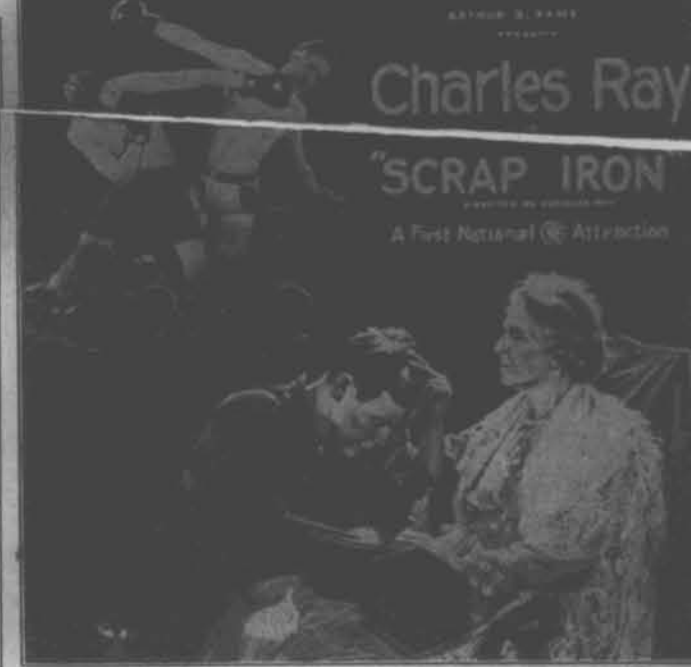
TWENTY-FOUR-SHEET POSTER



THREE-SHEET "A"



THREE-SHEET "B"



SIX-SHEET POSTER

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